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Record Supplement

for

September, 1949

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NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	MW	Hargail (USA)
CH	Concert Hall (USA)	OL	L'Oiseau Lyre (France)
CLP	Columbia Long Playing (USA)	P	Parlophone (England)
CMM	Columbia Set (USA)	PAT	Pathé (France)
CMMV	Columbia Vinylite Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
CT	Capitol-Telefunken	U	Ultraphon (Czechoslovakia)
D	Decca (USA)	V	RCA Victor (USA)
DG	Deutsche Grammophon	VDM	Victor automatic Set (USA)
ED	Decca (England)	VDV	Victor automatic- vinylite Set (USA)
G	His Master's Voice (Europe)	VM	Victor manual Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VMO	Victor manual-only Set (USA)
INT	International (USA)	VV	Victor manual- vinylite Set (USA)
IRCC	International Record Collectors Club (USA)		

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

Yearly Subscription (12 issues)
\$1.00 Postpaid

(Subscriptions begin with
January issue)

The Gramophone

Outstanding English monthly maga-
zine for the discriminating record
collector.

Edited by Compton Mackenzie and
Christopher Stone.

40¢ per issue.

Prices quoted are subject to change at manufacturer's direction.

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PLAZA 5-1875

NEW YORK CITY



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Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED
MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XII

Record Supplement for September, 1949

No. 9

Store Hours: 10:00 A.M. - 5:30 P.M.; Monday through Saturday.

JUST ARRIVED FROM ITALY

VIVALDI

Concerto in B flat major ("La Notte"), for Bassoon, Harpsichord and Strings (3 sides).
Concerto in C major ("Per la Solennità di S. Lorenzo"), for two Violins, two Flutes, two Oboes, two Clarinets, Bassoon, Harpsichord and Strings (3 sides).

Sinfonia in B minor ("Al S. Sepolcro"), for Strings (2 sides).

Instrumentalists of La Scala Theatre Orchestra, conducted by Angelo Ephrikian. Four 12" imported records, Nos. DURUM-SA7104/7; price, \$8.80. (Automatic only).

BARTOK

Concerto for Two Pianos and Percussion. Gino Gorini and Sergio Lorenzi (pianos), with percussion instrumentalists of the Stabile Fiorentina Orchestra, conducted by Ettore Gracis. Three 12" imported records, Nos. DURUM-SA7101/3; price, \$6.60. (Automatic only).

Two unusual imported releases of hitherto unrecorded works by Vivaldi and Bartók which should prove of exceptional interest to collectors.

Bach (J. C.): Sinfonia in B flat major. City Orchestra of Berlin conducted by Walther Gmeindl. Two 12" imported records in set DGDG57; price complete with album \$6.30. (Automatic only).

A contemporary of Haydn, Johann Christian Bach exerted almost as much influence in his day as did his more famous contemporary. His many operas, symphonies and chamber works achieved great popularity wherever they were performed. The present work (misabeled on the album as "Sinfonie in B major") is sometimes known as the Overture to "Lucia Silla". It is a light scintillating work in three movements: Allegro assai; Andante; Presto.

Walther Gmeindl offers a genial performance of this light textured work. An older performance by the New York Philharmonic-Symphony Orchestra conducted by Willem Mengelberg has been discontinued. The Deutsche Grammophon recording is excellent.

Bach: Suites No. 1 in C major (6 sides), and No. 4 in D major (4 sides). Boston Symphony Orchestra conducted by Serge Koussevitzky. Five 12" records in set VDM-1307; price complete with album \$7.25. (Also, V-WDM1307; \$5.25.)

With this set, Koussevitzky completes his recording of the four Bach Suites for Orchestra. Like the previous set (VDM-1123), these discs were recorded at Tanglewood, Lenox, Massachusetts. A piano is used as continuo. While both playing and recording are very fine, the older version by the Busch Chamber Players (VDM-332 and VDM-339) is still the better interpretation.

Bach: Toccata and Fugue in D minor & Toccata, Adagio and Fugue in C major. Richard Ellsasser (organ). Four 12" unbreakable records in set OLIVER-1; price complete with album \$7.35. (Automatic only).

There is very little Bach here. Ellsasser's conception is a lush one, but it lacks any signs of greatness. In addition, these works were recorded on a modern organ in the very resonant First Baptist Church of Oakland, California. The rapid notes in the D minor Toccata and in the C major Fugue merge to a degree that gives the impression that the recording was made under water. And while the recording is supposed to be high in fidelity, there are many points where the balance is poor and the tone 'distorted'.

Beethoven: Quartet No. 4 in C minor, Op. 18, No. 4. Paganini String Quartet. Three 12" records in set VDM-1308; price complete with album \$4.75.

This set, which was reviewed from the imported pressings in the January, 1948 issue of the RECORD SUPPLEMENT, is now available on domestic surfaces.

Brahms: Concerto in D major, Op. 77 for Violin and Orchestra. Ossy Renardy (violin), with the Concertgebouw Orchestra of Amsterdam, conducted by Charles Münch. Five 12" imported records in set LON-LA87; price complete with album \$11.55 (Automatic only) (Also, LON-LLPI; \$5.95.)

Here is an unusual performance of the Brahms' Violin Concerto. The conception agreed upon by both soloist and conductor is a more intimate, more personal one than is usually heard. This is achieved partly by maintaining a more discreet balance between violin and orchestra, and partly by the fact that the driving force of other versions is sidestepped in favor of a more genial pace. The result is completely convincing. If this reading does not have the passionate fire of the Szegedi version (CMM-603) or all of the slick virtuosity of the Heifetz set (VDM-581), it does have a warmth and sincerity which seems to be only secondary in the other sets. Renardy is equal to all of the technical and interpretive demands of this difficult work, and the orchestral portions are beautifully wrought; discreet, yet never lacking in strength where strength is required.

The recording, made in the Concertgebouw in Amsterdam is one of the finest of the ffr presentations; clear, resonant and spacious. Recommended for an unusual but very beautiful interpretation and for exceptional recording.

Brahms: Tragic Overture, Op. 81. Concertgebouw Orchestra of Amsterdam, conducted by Willem Mengelberg. Two 12" records in set CT-EBL-8014; price complete with album \$3.94. (Automatic only).

One of the finest readings of Brahms' "Tragic Overture", and certainly the best recorded version. Adopting a somewhat broader tempo, Mengelberg succeeds in conveying more of the essentially tragic aspects of this work than do either Toscanini (in VDM-507) or Stock (CMX-214); although the Toscanini version is tremendously exciting. The present recording has a spaciousness and concert hall depth not to be found in the other versions.

Bruckner: Symphony No. 8 in C minor. Hamburg Philharmonic Orchestra conducted by Eugen Jochum. Eleven 12" imported records (21 sides) in set DG-DGS17; price complete with album \$29.93. (Automatic only).

In a sense, it may be said that Anton Bruckner symbolized many of the various conflicting attitudes prevalent in the nineteenth century. He was a very devout Catholic, and somewhat of a mystic; musically, he followed the traditional classic forms while accepting the advanced harmonic conceptions of the Wagnerian school. His belief in the Wagnerian principles of harmony lost him the following of the conservative elements in German music, while his advocacy of traditional symphonic forms weakened his position with the more modern groups. It was this reason, as well as the extreme length of many of his symphonies, which held back the popularity accorded other composers of comparable stature. Both religious and philosophical, Bruckner's symphonies resemble gigantic Gothic cathedrals. Like those cathedrals, there are many minor weaknesses that can be discovered when the symphonies are closely scrutinized; but just as the Gothic cathedral is most impressive when viewed as a whole, so the Bruckner symphony assumes great beauty when considered as a complete work. The Eighth Symphony was composed during the years 1884-90, and follows the general pattern adopted by Bruckner for his earlier symphonic essays. There are four movements: Allegro moderato; Scherzo; Adagio; Finale.

The project of recording a work of this size is usually accompanied by technical difficulties of one sort or another; so it is a pleasure to be able to report that, for the most part, this is an exceptionally well balanced recording. This first recorded presentation of the Bruckner Eighth was made in the early part of this year. Eugen Jochum follows the original edition of the score, making a brief cut of about twenty measures in the first movement. His reading is romantic in the best sense of the word, warm, yet clearly proportioned. Highly recommended not only to Bruckner enthusiasts, but to those who may be encountering his work for the first time.

Cannabich: Symphony in B flat major. City of Berlin Symphony Orchestra conducted by Walther Gmeindl. Three 12" imported records (5 sides) in set DG-DGS8; price complete with album \$8.93. (Automatic only).

Christian Cannabich (1731-98) was probably the finest conductor of his day. His abilities in achieving perfect ensemble work from an orchestra resulted in high praise from Mozart. Although many of his symphonies and chamber works were very popular during his life time, practically none of his music is heard today. The present work is light in character and is distinguished by its Mozartian grace and wit. There are three movements: Allegro; Andante; Allegro. As with the Symphony of Johann Christian Bach, reviewed elsewhere in this issue, the album of the present set lists the work as being in B major instead of B flat major. Nevertheless the London Gramophone Corp. is to be commended for making several of these previously unrecorded 18th century symphonies available to American record buyers.

Walther Gmeindl offers a smoothly proportioned performance of this graceful symphony; although the recording was made a few years ago, it is very fine.

Chabrier: Suite Pastorale. London Philharmonic Orchestra conducted by Jean Martinon. Two 12" imported records in set LON-LA90; price complete with album \$5.25.

Orchestrated from four of his "Pièces Pittoresques" for piano, Chabrier's "Suite Pastorale" is simple, direct music with a quota of French sophistication about it. The sections are: Idylle; Danse Villageoise; Sous Bois; Scherzo-Valse. The first, second and fourth sections were used in the ballet, "Cotillon" (Recorded by London Philharmonic Orchestra conducted by Antal Dorati CMX-113). If Martinon's performance is a little less zestful than Dorati's, it is a better balanced one, and the excellent recording will make this the more desirable set.

Chausson: Symphony in B flat major, Op. 20. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Four 12" records in set CMM-825; price complete with album \$5.20. (Also, CLP-ML4141; price, \$4.85.)

Mitropoulos is not completely at home with this suave French Romantic symphony of the post-Franckian era. He loses the smooth flow and subtle shading inherent in the work, overemphasizing passages which should be allowed to speak for themselves, and by-passing others. However, the performance would probably be acceptable if the recording were not so thin and lifeless. A much more cohesive performance and greatly superior recording is available by the Chicago Symphony Orchestra conducted by Frederick Stock (VDM-950).

Cherubini: Symphony in D major. Leipzig Gewandhaus Chamber Orchestra conducted by Paul Schmitz. Four 12" imported records in set DG-DGS9; price complete with album \$11.55. (Automatic only).

Luigi Cherubini (1760-1842) gained his reputation as an operatic composer, having composed nearly thirty works for the stage. Although none of these has survived the passage of time, a few of the overtures are still performed. His sole symphony, recorded here, was commissioned by the London Philharmonic Society in 1815 and performed for the first time in May of that year. Fourteen years later, Cherubini arranged it for string quartet. In style, it most closely resembles the early works of Beethoven, although the Italian influence is of course apparent. Although the general texture of the work is light, Cherubini makes skillful use of many contrapuntal devices. The four movements are marked: Largo — Allegro; Larghetto cantabile; Menuett; Allegro assai.

Paul Schmitz leads the Leipzig Gewandhaus Chamber Orchestra in a performance which emphasizes the grace of the music. By keeping the balance light, Schmitz avoids the tendency to make Cherubini sound like Beethoven. The recording might have been a little more resonant, but is otherwise excellent. An older recording by the Chamber Orchestra of the Royal Conservatory, S. Pietro a Majella, Naples, conducted by Adriano Lualdi is not available for comparison.

Debussy: La Mer. Brussels Radio Symphony Orchestra conducted by Franz André. Three 12" records in set CT-ECL8006; price complete with album \$5.24. (Automatic only).

A performance which can be recommended to those who feel that too many conductors apply Debussy's colors too thickly. André avoids the over-emphasis occasionally found in the Koussevitzky (VDM-643) and Ansermet (ED-EDA88) versions, without encountering the dryness, characteristic of Rodzinski's recording (CMM-531). The Capitol-Telefunken recording is very satisfactory, although not as resonant as either the Victor or English Decca offerings.

Dvořák: Quartet No. 6 in F major, Op. 96 ("American"). Griller String Quartet. Three 12" imported records in set ED-EDA116; price complete with album \$7.35. (Automatic only) (Also, LON-LLP40; \$5.95. With, Mozart: Adagio and Fugue in C minor, K. 546.)

Dvořák's F major String Quartet was sketched in the brief period of three days while the Czech composer was visiting the little town of Spillville, Iowa. While not one of the profound pieces of chamber music, it has always fared well with performers and audiences because of its spontaneous appeal and direct melodic charm. The four movements are marked: Allegro ma non troppo; Lento; Molto vivace; Vivace ma non troppo.

While both the Budapest Quartet (VDM-681) and the Roth Quartet (CMM-328) have previously recorded this work, neither performance or recording has the warmth and vitality of the present version. The Griller Quartet is one of England's finest chamber ensembles and their performance is sensitive without being pretentious. The English Decca recording is excellent.

Franck: Symphony in D minor. Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. Five 12" records in set CT-EEL-8023; price complete with album \$7.86. (Automatic only).

A generally fine performance of Franck's popular symphony. In spite of many virtues, however, Mengelberg's excessive attention to the individual phrase tends to rob the work of some of the cohesive fire which Montoux's version possesses (VDM-840). Nevertheless, both versions have been well recorded and the choice remains one of individual taste.

Glazunov: Symphony No. 4 in E flat major, Op. 48. Symphony Orchestra of the Academy of Santa Cecilia, Rome, conducted by Jacques Rachmilovich. Three 12" records in set CC-ECL8027; price complete with album \$5.24. (Automatic only).

Although several of Glazunov's large orchestral works have been recorded, none of his eight symphonies has previously been made available. Capitol is to be congratulated for selecting the Fourth Symphony in E flat major as its first release on the "Capitol-Classics" label. This symphony is a lyrical work, thoroughly Russian in character and romantic in mood. The three movements are: Andante — Allegro Moderato; Scherzo; Andante — Allegro.

The Symphony Orchestra of the Academy of Santa Cecilia, Rome (formerly known as the Orchestra of the Augusteo), gives a satisfactory reading of this romantic symphony. If the recording does not have the spaciousness, characteristic of Capitol's Telefunken releases, it is otherwise very fine.

Gould: Spirituals for String Choir and Orchestra. New York Philharmonic-Symphony Orchestra conducted by Artur Rodzinski & **Symphony No. 2 — Quickstep.** New York Philharmonic-Symphony Orchestra conducted by Morton Gould. Three 12" records in set CMM-832; price complete with album \$4.15. (Also, CLP-ML2042; \$3.85. With: Copland: Lincoln Portrait. Kenneth Spencer (narrator), with New York Philharmonic-Symphony Orchestra conducted by Artur Rodzinski.)

Morton Gould's suite, "Spirituals for String Choir and Orchestra" is a strange combination of clever, sophisticated orchestral writing, and quite deep sincerity. There are five sections: Proclamation; Sermon; A Little Bit of Sin; Protest; Jubilee. Of the five, the most important is "Protest", which is a surprisingly eloquent expression of the sufferings of the Negro race. The other sections vary in mood from the beautiful, "Sermon" to the impishly clever, "A Little Bit of Sin". The performance by the New York Philharmonic-Symphony Orchestra under Artur Rodzinski is sumptuous, and this first recording, one of Columbia's finest.

Haydn: Symphony No. 90 in C major. Leipzig Gewandhaus Chamber Orchestra conducted by Paul Schmitz. Three 12" imported records in set DG-DGS11; price complete with album \$8.93. (Automatic only).

Here is an important addition to the recorded repertoire; not merely because of the music, which is one of Haydn's most pleasant gems, but because of a performance which is faithful to the conception of the composer. Since a small group of strings is used, the woodwinds are given a chance to appear in proper perspective. But the beauty of this performance is not only one of balance; the playing is matchless throughout, and Paul Schmitz' reading has buoyancy and vitality as well as immaculate control. The recording is excellent, emphasizing the essentially chamber aspects of the work. Because the symphony has never been recorded previously, this excellent performance is given the highest recommendation.

Kodaly: Dances from Galanta. Berlin Philharmonic Orchestra conducted by Victor de Sabata. Two 12" imported records in set DG-DGS12; price complete with album \$6.30. (Automatic only).

Kodaly's exotic "Dances from Galanta" come to life in this excellently recorded performance by the Berlin Philharmonic Orchestra under the direction of de Sabata. Although the older recording by the Boston "Pops" Orchestra (VDM-834) was a zestful one, it lacked the warmth and color to be found in the present performance. In addition, the superior recording of the Deutsche Grammophon set adds another dimension to Kodaly's orchestral color.

Lecuona: Andalucia; La Comparsa; Malagueña; Jungle Drums. Robin Hood Dell Orchestra, Philadelphia, conducted by Morton Gould. Two 10" records in set CMX-318; price complete with album \$2.67.

Four compositions by Ernesto Lecuona, effectively arranged by Morton Gould, and performed with dash by the Robin Hood Dell Orchestra of Philadelphia. The Columbia recording is excellent.

Liszt: Mazeppa (Symphonic Poem, No. 6) (3 sides). Berlin State Opera Orchestra conducted by Paul van Kempen & *Etude de Concert No. 3 in D flat major* ("Un Sospiro") (1 side). Julian van Karolyi (piano). Two 12" imported records in set DG-DGS14; price complete with album \$6.30. (Automatic only).

Liszt: Tasso (Symphonic Poem, No. 2). Berlin State Opera Orchestra conducted by Paul van Kempen. Three 12" imported records in set DG-DGS13; price complete with album \$8.93. (Automatic only).

Two of Liszt's lesser known symphonic poems have been released this month, by Deutsche Grammophon. Both were originally piano compositions which were later expanded and orchestrated by the composer. "Mazeppa" was based upon a poem by Victor Hugo, while "Tasso" was inspired by the poetic writings of Byron and Goethe. Like the vast majority of Liszt's compositions, these works have many moments of theatrical melodrama, but they are effective symphonic poems and should prove to be popular with many collectors. "Tasso" is recorded here for the first time; and while there have been two previous recordings of "Mazeppa", the present version is the only one available now.

Both works are given clear, incisive readings by Paul van Kempen and the Berlin State Opera Orchestra. The Deutsche Grammophon recording is very fine.

Liszt: Mephisto Waltz (3 sides) & Liebestraum No. 3 in A flat major (1 side). Clifford Curzon (piano). Two 12" imported records in set ED-EDA113; price complete with album \$5.25. (Automatic only).

The domestic recording of Liszt's "Mefisto Waltz", by William Kapell (VDM-1101) is a very dashing, bravura performance, but it lacks the style and excellent pacing which Clifford Curzon brings to the work. In comparison with the present recording, Kapell seems to over-pedal many passages and to unnecessarily accelerate other passages. If the English Decca recording does not have the resonance of the Victor set, it does offer a truer representation of piano tone. Of the piano versions, the Curzon set is the best. Two excellent orchestral versions are also available as performed by the Boston Symphony Orchestra under Serge Koussevitzky (VDM-870) and by the New York Philharmonic-Symphony Orchestra under Artur Rodzinski (CMX-281).

Mendelssohn: Symphony No. 3 in A minor, Op. 56. Chicago Symphony Orchestra conducted by Artur Rodzinski. Four 12" records in set VDM-1285; price complete with album \$6.00.

Rodzinski gives the most persuasive reading of Mendelssohn's "Scotch" Symphony to be recorded thus far. His interpretation is warm, strong and forthright, devoid of the mannerisms discernible in other readings. The performance is vital and well balanced throughout, while the recording is one of the best recent Victor releases. Highly recommended.

Mendelssohn: Symphony No. 4 in A major, Op. 90. Cleveland Orchestra conducted by George Szell. Three 12" records in set CMM-733; price complete with album \$4.15. (Also, CLP-ML4127; \$4.85. With, Mendelssohn: *Capriccio Brillant*, Op. 22.)

Another new recording which may be recommended is the fine performance which George Szell gives Mendelssohn's "Italian" Symphony. He escapes the lushness of the Koussevitzky version (VDM-1259) without losing any of the sheen. In respect to recording, the Victor set is a little more resonant, but the present set is clearer in detail. The choice should be left to the listener.

Mozart (Leopold): Divertimento militare sive Sinfonia, in D major. City of Berlin Orchestra conducted by Walther Gmeindl. Three 12" imported records (5 sides) in set DG-DGS15; price complete with album \$8.93. (Automatic only).

Best remembered as the teacher and impresario of his illustrious son, Leopold Mozart was also the composer of numerous symphonies, concerti, divertimenti and piano sonatas. During his lifetime he was held in high esteem, and for a period of time held the position of court composer to the Archbishop of Salzburg. The present work dates from 1756 and is an occasional piece in the real sense of the phrase. The five movements are: Andante; Presto; Andante; Menuett; Presto. It is the only composition by Leopold Mozart, available on records at the present time.

In spite of a little over-prominence of the brass instruments, this is a commendable performance which has been well recorded by Deutsche Grammophon.

Mozart: Concerto No. 1 in B flat major, K. 191, for Bassoon and Orchestra. Leonard Sharrow (bassoon) and N.B.C. Symphony Orchestra conducted by Arturo Toscanini. Two 12" records in set VDM-1304; price complete with paper envelope \$2.62. (Also, V-WDMI304; \$2.20.)

Slight, but pleasantly entertaining Mozart, composed at the age of eighteen. Leonard Sharrow, first bassoonist with the N.B.C. Symphony Orchestra, plays well on these records and the accompaniments by the N.B.C. Symphony are everything they should be with Toscanini at the helm. The recording is one of the finest which Victor has accorded this conductor.

Mozart: Quintet in C minor, K. 406. Budapest String Quartet, with Milton Katims (viola). Three 12" records in set CMM-830; price complete with album \$4.15. (Also, CLP-ML4143; price, \$4.85. With, Mozart: *Quintet in D major, K. 593*.)

Originally composed in 1782 as the *Serenade for Wind Instruments, K. 388*, Mozart rearranged it for the present combination five years later. It is dramatic music; music which, in many ways, is the forerunner of Beethoven's chamber music. In spite of its formal perfections, it is one of Mozart's most personal works; at times a little sentimental, and at others almost bitterly pessimistic. It belongs in the front rank of chamber music. There are four movements: Allegro; Andante; Minuet; Allegro.

The suave, yet vigorous treatment which the Budapest Quartet and Milton Katims give this quintet is excellent. There is sufficient bite in their playing to give an edge to the more forceful sections, while the more reflective portions lose nothing in grace. All has been well captured on wax by the Columbia engineers. This is the first recording of the work in quintet form; and although the version for wind instruments has previously been recorded, none of these sets are available at present.

Mozart: Serenade in G major, K. 525 ("Eine kleine Nachtmusik"). Berlin Philharmonic Orchestra conducted by Erich Kleiber. Two 12" records in set CT-EBL8017; price complete with album \$3.94. (Automatic only)

This is probably the finest version of Mozart's charming serenade. Using a small group of strings from the Berlin Philharmonic, Erich Kleiber brings a lightness of touch, too often lacking in the average performance. In spite of a little shrillness in some of the upper string passages, the recording is very fine.

Mozart: Symphony No. 40 in G minor, K. 550. Concertgebouw Orchestra of Amsterdam, conducted by Eugen Jochum. Three 12" records in set CT-ECL8015; price complete with album \$5.24. (Automatic only).

Listening to Jochum's reading of the Mozart Symphony No. 40, one has the feeling that he has performed the music so frequently that it no longer means much to him. The phrasing is heavy-handed and lifeless and the recording is somewhat thick sounding. While both the Beecham (CMM-316) and Toscanini (VDM-631) versions have many interpretive virtues, neither recording is up to the best modern standards. The best set is the recent Reiner recording with the Pittsburgh Symphony Orchestra (CMM-727, or CMV-727). Reiner combines the grace of Beecham's phrasing with the strength of Toscanini's reading. In addition, he is served by a recording which is resonant, clear and high in fidelity.

Ravel: Concerto in G major for Piano and Orchestra. Monique Haas (piano) with the North West German Radio Symphony Orchestra of Hamburg, conducted by Hans Schmidt-Isserstedt. Three 12" imported records in set DG-S16; price complete with album \$8.93. (Automatic only).

Although supervised by Ravel, the old recording of his G major Concerto played by Marguerite Long (CMM-176) shows its age and is no longer competition for the newer sets. The recent version by Leonard Bernstein and the Philharmonia Orchestra (VDM-1209) offers the present set much closer competition. In some ways, Bernstein is a more sensitive pianist than Monique Haas; but at the same time, he has a tendency to drive the two outer movements too much, making them sound feverishly American. True, in this work Ravel was certainly influenced by American jazz, but the work remains primarily French in spirit, and for this reason, the more tempered performance of Monique Haas seems superior. The orchestral passages are handled with subtlety and verve by Hans Schmidt-Isserstedt.

Recorded in the early part of this year, the present set has an edge on the Victor offering.

Reger: The Böcklin Suite, Op. 128. German Philharmonic Orchestra of Prague, conducted by Joseph Keilberth. Three 12" records in set CT-ECL8007; price complete with album \$5.24. (Automatic only).

Although Max Reger eschewed program music in general, his "Four Tone Poems After Böcklin" may be said to verge on the programmatic. However, Reger does not attempt a literal picturization in the sense that Strauss does. His aim is somewhat more abstract; nevertheless he projects the mood of the various paintings with warmth and fidelity. The work is based on the following four paintings by Arnold Böcklin: The Fiddling Hermit; Sport of the Waves; Isle of the Dead; Bacchanal. The third of the paintings was also the source of Rachmaninoff's tone poem of the same name.

A nicely balanced performance by the German Philharmonic Orchestra of Prague, very well recorded. A first recording.

Reger: Serenade for Orchestra, Op. 95. Concertgebouw Orchestra of Amsterdam, conducted by Eugen Jochum. Five 12" records in set CT-EEL8026; price complete with album \$7.86. (Automatic only).

Here is proof that Reger is anything but dull and pretentious. The "Serenade for Orchestra", Op. 95 is music which abounds with lovely melodies and skillful orchestration. The style is closely allied to that employed by Brahms in his two Serenades, although Reger uses a larger orchestral palette. There are four movements: Allegro moderato; Vivace a Burlesca; Andante semplice; Allegro con spirito.

A nicely paced performance, well recorded. This is the first appearance of this work on records.

Rimsky-Korsakov: Antar, Op. 9 (Symphonic Suite) & Brahms: Chorale-Prelude — O Gott, du frommer Gott, Op. 122, No. 7 (Arr. Leinsdorf). Cleveland Orchestra conducted by Erich Leinsdorf. Four 12" records in set CMM-834; price complete with album \$5.20. (Also, CLP-ML-2044; \$3.85).

Leinsdorf gives an adequate performance of this masterpiece of oriental color, but the recording is so shallow and thin that any beauty the performance might possess is lost. For a really exciting performance and sumptuous recording, one must go back to the recording of last year, by the San Francisco Symphony Orchestra conducted by Pierre Monteux (VDM-1203).

Schubert: Symphony No. 6 in C major. London Symphony Orchestra conducted by Josef Krips. Four 12" imported records in set LON-LA88; price complete with album \$9.45. (Automatic only) (Also, LON-LLP21; \$5.95.)

An excellent performance and recording of Schubert's too-seldom heard Sixth Symphony. In general, it is better than the fairly recent version by the London Philharmonic Orchestra under Sir Thomas Beecham (VDM-1014). Josef Krips adopts slightly brisker tempi throughout, as well as maintaining the lightness of touch which the music demands. Beecham's phrasing is frequently a little more suave, but his reading of the Andante section seems ponderous beside the lighter Krips version.

Although the Beecham set is well recorded, it does not have the brightness and spaciousness of the newer set. The Victor surfaces are fair, while those on the London set are excellent.

Sibelius: Symphony No. 1 in E minor, Op. 39 (9 sides). Stockholm Radio Symphony Orchestra conducted by Tor Mann. & **Grieg: Norwegian Dance No. 1 in D minor, Op. 35** (1 side). German Opera House Orchestra conducted by Hans Schmidt-Isserstedt. Five 12" records in set CT-EEL8020; price complete with album \$7.86. (Automatic only).

If Tor Mann's reading of the Sibelius First Symphony avoids the lushness which creeps into Eugene Ormandy's performance (VDM-881), it also lacks the vitality and intensity which Ormandy extracts from the Philadelphia Orchestra. John Barbirolli's performance with the New York Philharmonic-Symphony Orchestra (CMM-532) lies somewhere between the other two, but is marred by rather flat recording.

In addition to the rather weak interpretation, the balance of the present recording is not up to present day standards. In spite of some excesses, the best available version is still that by the Philadelphia Orchestra.

Strauss: Ein Heldenleben (A Hero's Life). Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. Five 12" records in set CT-EEL8013; price complete with album \$7.86. (Automatic only).

A composer who sets out to write a musical autobiography takes his life and reputation in his hands, for the conductor is likely to end up having as much to say about the composer as the man himself did. Particularly so in the case of Richard Strauss who wrote what is probably the most vain musical autobiography ever. A comparison of the present recording with that of the recent Beecham version (G-DB 6620/4 — Automatic, G-DB9204/8) will bear this out. In general, Beecham is much kinder to Strauss, as a person, than is Mengelberg. The bombastic self-glorification is held down considerably, letting Strauss emerge in a somewhat better light. There are little subtleties which Beecham captures that are not apparent in the Mengelberg reading. However, Mengelberg, to whom the score was dedicated, comes closer to what Strauss, unintentionally perhaps, put on paper. His reading has a boisterous swagger and brassy self-confidence, as well as a greater degree of sentimentality in the lyric sections.

Both recordings have their own set of virtues. The HMV set, being newer, possesses a wider tonal range of fidelity, as well as slightly better surfaces; while the Capitol-Telefunken set boasts concert hall resonance.

Tchaikovsky: Overture Solennelle "1812", Op. 49. Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. Two 12" records in set CT-EBL8022; price complete with album \$3.94. (Automatic only) (Also, MER-MG15000; \$3.85. With, **Strauss: Don Juan, Op. 20.**)

Certainly the most exciting performance and recording of this popular work. Mengelberg and his orchestra are at their best here, while the recording is an excellent example of Telefunken's finest work. The last section of this performance can only be described as hair-raising.

Vaughan Williams: Symphony No. 6 in E minor (7 sides) & **Fantasia on "Greensleeves"** (1 side). Philharmonic-Symphony Orchestra of New York, conducted by Leopold Stokowski. Four 12" records in set CMM-838; price complete with album \$5.20.

Ralph Vaughan Williams' Sixth Symphony was composed during the three year period, 1945 to 1947, and performed for the first time under the direction of Sir Adrian Boult in the following year. It is a large-scale work of great strength and sincerity, with qualities which are both introspective and universal. It is not too much to say that it is Vaughan Williams' most significant composition, as well as one of the truly great works of the century. There are four connected movements: Allegro; Moderato; Scherzo; Epilogue.

This is one of Stokowski's most vital performances. From the tremendous opening movement to the bleak, lonely finale, Stokowski's conception of this work is one of strength and control. The recording is one of the finest Columbia has issued — broad, clear and resonant.

Vivaldi: Concerto Grosso No. 2 in G minor, Op. 3, No. 2. Orchestra of the Florentine Maggio Musicale, conducted by Antonio Guarnieri. Two 12" records in set CT-EBL8005; price complete with album \$3.94. (Automatic only).

Although a fair amount of Vivaldi's music has been recorded, most of the items are difficult to obtain, and so Capitol is to be congratulated for making this set generally available. A work of great power and beauty, the second of Vivaldi's Concerti Grossi, Op. 3 is in four movements: Adagio; Allegro; Larghetto; Allegro. Although not stated on the record labels, the version recorded here is probably Molinari's arrangement, judging by the rather thick texture. The "May Festival" Orchestra of Florence offers a very fine performance of this concerto, with an unobtrusive piano used as continuo. An older recording by the present conductor and the La Scala Orchestra is not available for comparison.

COLLECTIONS

Bach (Wilhelm Friedemann): Sinfonia in D minor for Two Flutes and Strings (2 sides); **Strauss: Serenade for Thirteen Wind Instruments, Op. 7** (2 sides); **Denny: Overture for Strings** (2 sides). Janssen Symphony of Los Angeles, conducted by Werner Janssen. Three 12" records in set ARTIST-JS15; price complete with album \$4.75. (Automatic only).

A particularly interesting set of three seldom heard pieces. The "Sinfonia in D minor", by J. S. Bach's eldest son, Wilhelm Friedemann contains the best music of the lot. While its style somewhat resembles that of his father, it is a work of great originality and unexpected beauty. The Strauss "Serenade" was composed in 1876 when the composer was only 12 years old, and while it is fairly traditional in structure and harmony, there are occasional indications of things to come; a thoroughly enjoyable, if not too important work. William Denny's "Overture for Strings" completes the album. It is a vigorous work of serious intent, composed in a style which seems to lead out of early Schönberg.

The Bach "Sinfonia" has been previously recorded by the Hamburg Philharmonic Chamber Orchestra, but that disc is unavailable at the present time. The two other works are recorded here for the first time. All have been well performed by members of the Janssen Symphony of Los Angeles under the direction of Werner Janssen, and the recording marks a great improvement over the earlier sets issued by Artist Records.

Folk Songs. Kathleen Ferrier (contralto) and Phyllis Spur (piano). Three 10" imported records in set LON-LA95; price complete with album \$3.94. (Also, LON-LLP48; \$4.95.)

Contents: Northumbrian: Blow the wind southerly; Ma bonny lad; The keel row (All arr. Whittaker). Elizabethan: Have you seen but a white lily grow? (Arr. Grew); Willow, willow (Arr. Peter Warlock). Irish: The lover's curse; Down by the Sally Gardens (Both arr. Herbert Hughes).

A fine collection of folk songs from the British Isles, sung with simplicity and great, though unobtrusive artistry by Kathleen Ferrier. The piano accompaniments are discreetly performed by Phyllis Spur, and the recording is excellent.

Danish "Pop" Concert. Copenhagen Radio Symphony Orchestra conducted by Emil Reesen, and Copenhagen Royal Symphony Orchestra conducted by Johan Hye-Knudsen and Georg Høeberg. Three 12" imported records in set LON-LA83; price complete with album \$7.35. (Automatic only).

Contents: Reesen: Fantasia on South Jutland Songs; Nielsen: Aladdin — Negro Dance & Oriental Procession; Lumbye: Dream Pictures.

A pleasant collection of Danish light concert music, vivaciously performed and brilliantly recorded.

Dances Not for Dancing. The First Piano Quartet. Three 12" records in set VMO-1310; price complete with album \$4.75. (Also, V-WMO1310; price, \$3.35.)

Contents: Weber: Invitation to the Dance; Tchaikovsky: Nutcracker Suite — Dance of the Toy Pipes; Glière: Russian Sailor's Dance; Smetana: Polka; Boccherini: Minuet; Milhaud: Brazileira; Handel: Hornpipe; Chopin: Minute Waltz; Gluck: Gavotte; Rossini-Liszt: La Danza.

An interesting collection of fairly light dances taken from various sources, and arranged for four pianos. Well played and recorded.

My Encores. Bidú Sayão (soprano) with Milne Charnley (piano). Four 10" records in set CMM-833; price complete with album \$4.45. (Also, CLP-ML4154; price, \$4.85. With, Folk Songs of Brazil.)

Contents: Koechlin: Si tu le veux!; Moret: Le Nelumbo; C'est mon ami (Arr. Bainbridge Crist); Cancion Gitana — El Mercao de las Esclaves (Arr. Miquel Sandoval); Nin: Polo; John Duke: The Bird; Obradors: Dos Cantares Populares; Bland: Carry Me Back to Old Virginny; Scott: Think on Me.

A group of encores, featured on recitals by Bidú Sayão. All are beautifully sung and Miss Sayão's voice has been well recorded; but Milne Charnley's discreet accompaniments are all but obscured by poorly balanced recording.

MISCELLANEOUS LP RECORDS

Bach: Brandenburg Concerto No. 5 in D major & Brandenburg Concerto No. 6 in B flat major. Mme. Roesgen-Champion (harpisichord) and the Pro Musica Chamber Orchestra conducted by Otto Klemperer. 12" LP record, No. VOX-VLP-6220; price, \$4.85. (The LP pressing shows remarkable improvement over the 78 RPM pressings.)

Beethoven: Sonata No. 28 in A major, Op. 101 & Sonata No. 31 in A flat major, Op. 110. Leonard Shure (piano). 12" LP record, No. VOX-VLP6120; price, \$4.85. (Not as yet released at 78 RPM)

Brahms: Sonata No. 3 in F minor, Op. 5. Shure Cherkassky (piano). 12" LP record, No. VOX-VLP6260; price, \$4.85. (Not as yet released at 78 RPM)

Debussy: Nocturnes — Fêtes. Italian Radio Symphony Orchestra conducted by Willy Ferrero. & **Debussy:** Prélude à l'après-midi d'un faune. Orchestra of the Academy of St. Cecilia, Rome, conducted by Bernardino Molinari. & **Liszt:** Mephisto Waltz & Chabrier: Fête Polonaise. Orchestra of the Florentine Maggio Musicale conducted by Igor Markevitch. 12" LP record, No. TEMPO-TT2038; price, \$4.85. (Not available at 78 RPM)

Fauré: Ballade for Piano and Orchestra, Op. 19. Gaby Casadesus (piano) and Lamoureux Orchestra conducted by Manuel Rosenthal. & **Chausson:** Poème for Violin and Orchestra, Op. 25. Jacques Thibaud (violin) and Lamoureux Orchestra conducted by Eugène Bigot. 12" LP record, No. VOX-PLP6450; price, \$5.95. (The Fauré is available at 78 RPM, but the Chausson has not as yet been released at 78RPM)

Fauré: Theme and Variations, Op. 73 & Nocturne No. 7, Op. 74. Paul Loyonnet (piano). 12" LP record, No. CH-CHC16; price, \$4.85. (Not as yet released at 78 RPM)

Haydn: The Seasons — Abridged recording (Sung in Italian). Gabriella Gatti (soprano), Francesco Albanese (tenor), Luciano Neroni (basso), with ELAR Chorus and Symphony Orchestra conducted by Vittorio Gui. Two 12" LP records in set CS-LPI202; price complete with album \$11.90. (Automatic only) (Also available at 78 RPM)

Haydn: Symphony No. 88 in G major. Orchestra of St. Cecilia Academy, Rome, conducted by Bernardino Molinari & **Mozart:** Serenade No. 6 in D major, K. 239 ("Serenata Notturna"). Italian Radio Symphony Orchestra conducted by Carlo Zecchi. **Strauss:** Der Rosenkavalier — Waltzes. Italian Radio Symphony Orchestra conducted by Antonino Votto. 12" LP record No. TEMPO-TT-2036; price, \$4.85. (Not available at 78 RPM)

Mozart: Concerto No. 3 in G major, K. 216, for Violin and Orchestra. Jacques Thibaud (violin) and Lamoureux Orchestra conducted by Paul Paray. & **Quartet No. 11 in E flat major, K. 171.** Lowenguth String Quartet. 12" LP record, No. VOX-PLP6420; price, \$5.95. (Both are available at 78RPM)

Paganini: Concerto No. 1 in D major, Op. 6, for Violin and Orchestra (Arr. Wilhelmj). Ruggiero Ricci (violin) and Lamoureux Orchestra conducted by Eugène Bigot. & **Moses Fantasy; Witches' Dance; Moto Perpetuo.** Ruggiero Ricci (violin) and Louis Persinger (piano). 12" LP record, No. VOX-VLP6490; price, \$4.85. (Both available at 78 RPM)

Ravel: Ma Mère l'Oye — Suite. Italian Radio Symphony Orchestra conducted by Alberto Erede. & **Strauss: Salome — Dance of the Seven Veils & Sibelius: Finlandia, Op. 26.** Italian Radio Symphony Orchestra conducted by Sergio Failoni. 12" LP record, No. TEMPO-TT2034; price, \$4.85. (Not available at 78 RPM)

Renaissance Music For The Lute. (Compositions by: Attaignant, Neusiedler, Waissel, Straloch, Dowland, Fiorentino, Nigrino, Jones, Tromboncino, Cara and Rosseter). Suzanne Bloch (lute and vocal). 10" LP record, No. AL-LA6; price, \$3.85. (Not as yet released at 78RPM)

Schumann: Symphony No. 4 in D minor, Op. 120. Philharmonic Orchestra of Prague conducted by Josef Keiberth. 10" LP record, No. MER-MG15001; price, \$3.85. (Not as yet released at 78 RPM)

Schumann: Trio No. 1 in D minor, Op. 63. Trio di Trieste. 12" LP record, No. VOX-PLP2030; price, \$5.95. (Not available at 78 RPM)

Strauss (Johann): Tales from the Vienna Woods & 1001 Nights — Intermezzo & Strauss (Josef): Village Swallows. Berlin Philharmonic Orchestra conducted by Alois Melichar and Erich Kleiber. 10" LP record, No. MER-MG15004; price, \$3.85. ("Tales from the Vienna Woods" contains the original zither solo, not included in most performances) ("Village Swallows" has been released at 78 RPM; the others are not available as yet).

Strauss-Chasins: Fledermaus Fantasy; Artist's Life; Blue Danube & Bizet-Chasins: Carmen Fantasy. Abram Chasins and Constance Keene (two-pianos). 12" LP record, No. MER-MG10005; price, \$4.85. (Not as yet released at 78 RPM)

Strauss: Don Juan, Op. 20 & Tchaikovsky: Overture Solennelle "1812", Op. 49. Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. 10" LP record, No. MER-MG15000; price, \$3.85. ("1812" Overture is available at 78 RPM; "Don Juan" has not as yet been released at 78 RPM)

Strauss: Till Eulenspiegels lustige Streiche, Op. 38 & Franck: Prelude, Aria and Finale (arr. Orch.). Orchestra of the Florentine Maggio Musicale conducted by Vittorio Gui. 12" LP record, No. TEMPO-TT2032; price, \$4.85. (Not available at 78 RPM)

Tchaikovsky: Trio in A minor, Op. 50. Louis Kaufman (violin), Kurt Reher ('cello), Theodore Saidenberg (piano). 12" LP record, No. VOX-VLP6530; price, \$4.85. (Not as yet released at 78RPM)

Viennese Operetta Gems. Selections from Operettas by Lehar and Kalman. Esther Rethy (soprano) and Johannes Heesters (tenor), with Vienna Symphonic Orchestra conducted by Max Schönherr. 12" LP record, No. ELITE-EL301; price, \$4.85. (Also available at 78 RPM)

Vivaldi: Concerto Grosso in D minor, Op. 3, No. 11 & Mozart: Divertimento No. 11 in D major, K. 251. Dumbarton Oaks Chamber Orchestra conducted by Alexander Schneider. 12" LP record, No. MER-MG10002; price, \$4.85. (Both are available at 78 RPM)

MISS LIBERTY

Berlin: Miss Liberty — Selections from the Musical Comedy. Eddie Albert, Allyn McLerie, Mary McCarty and other members of the original Broadway cast, with Chorus and Orchestra conducted by Jay Blackton. Six 10" records in set CMM-860; price complete with album \$6.23. (Also, CLP-ML4220; price, \$4.85)

Contents: Overture; I'd Like My Picture Took; The Most Expensive Statue in the World; Little Fish in a Big Pond; Let's Take an Old-Fashioned Walk; Homework; Paris Wakes Up and Smiles; Only for Americans; Just One Way to Say I Love You; You Can Have Him; The Policemen's Ball; Falling Out of Love Can Be Fun; "Give Me Your Tired, Your Poor".

While not the critical success that either "Kiss Me, Kate" or "South Pacific" were, the Berlin-Sherwood-Hart musical, "Miss Liberty" is proving popular with audiences in New York. The songs are all pleasant and the recording is the equal of the two previous Columbia releases of this year.

RECENT SINGLES — IMPORTED AND DOMESTIC

Beethoven: Coriolan Overture, Op. 62. London Philharmonic Orchestra conducted by Carl Schuricht. 12" imported record, No. LON-T5119; \$2.10.

Bellini: Norma — *Ite sul colle, o Druidi* (Introductory Chorus and Cavatina). Ezio Pinza (basso) with Metropolitan Opera Chorus and Orchestra conducted by Fausto Cleva. 12" record, No. C-72826-D; \$1.05. (Also, CLP-3-229; \$.95)

Chopin: Berceuse, Op. 57 & Etude in A flat major, Op. 25, No. 1 & Etude in F minor, Op. 25, No. 2. Friedrich Gulda (piano). 12" imported record, No. LON-T5123; \$2.10.

Couperin: Le Rossignol en amour & Three Bird Pieces (Ben Cosyns: The Goldfinch; Giles Farnaby: Woody Cock; John Mundy: Robin). Carl Dolmetsch (recorder) and Joseph Saxby (harp-sichord). 10" imported record, No. LON-R10105; \$1.05.

Donizetti: Linda di Chamounix — *O luce di quest'anima* (Sung in Italian) & Puccini: La Bohème — *Sì, mi chiamano Mimì* (Sung in German). Erna Sack (soprano) with German Opera House Orchestra, Berlin, conducted by Willy Czernik. 12" record, No. CT-89-80110; \$1.31.

Francaix: Concertino for Piano and Orchestra. Jean Francaix (piano) and Berlin Philharmonic Orchestra conducted by Leo Borchard. 12" record, No. CT-89-80108; \$1.31.

Handel: Judas Maccabeus — *O let eternal honours crown his name* (Recit.) & *From mighty Kings he took the spoil*. Isobel Baillie (soprano) with London Symphony Orchestra conducted by Sir Malcolm Sargent. 12" imported record, No. C-DX1559; \$2.62.

Handel: Choruses from "Messiah" — No. 12, *For unto us a Child is born*; No. 26, *All we like sheep have gone astray*; No. 33, *Lift up your heads*; No. 44, *Hallelujah Chorus*. Huddersfield Choral Society and Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Two 12" imported records, Nos. C-DX1556/7; price, \$5.24.

Järnefelt: Berceuse & Praeludium. City of Birmingham Orchestra conducted by George Weldon. 10" record, No. C-17590D; price, \$.89. (Also, CLP-3-242; \$.95.)

Moor: Prelude, Op. 123 & de Falla-Piatigorsky: *Ritual Dance of Fire*. Zara Nelsova ('cello) and Wilfrid Parry (piano). 12" imported record, No. LON-T5122; \$2.10.

Mussorgsky: Boris Godunov — *Death of Boris*. Raphael Arie (bass, in Russian) with London Symphony Orchestra conducted by Josef Krips. 12" imported record, No. LON-T5125; \$2.10.

Puccini: La Bohème — *Donde lieta usci* & Verdi: Il Trovatore — *Tacea la notte placida*. Claudia Muzio (soprano) with Orchestra. 10" imported record, No. C-LC31; \$2.10.

Purcell: Dido and Aeneas — *When I am laid in earth* (In English) & Gluck: Orfeo ed Euridice — *Che farò senza Euridice* (In Italian). Kirsten Flagstad (soprano) and Philharmonia Orchestra conducted by Warwick Braithwaite and Walter Susskind. 12" imported record, No. G-DB6913; \$2.62.

Purcell: Divisions on a Ground Bass (Descant) & Three Elizabethan Pieces (Giles Farnaby: Tower Hill; Anonymous: Heartease & The King's Morisco). Carl Dolmetsch (recorder) and Joseph Saxby (harp-sichord). 10" imported record, No. LON-R10106; \$1.05.

Suppé: Boccaccio — *Excerpts*. Elisabeth Schwarzkopf (soprano) and Rupert Glawitsch (tenor) with Chorus and Orchestra of the German Opera House, Berlin, conducted by Walter Lutze. 12" record, No. CT-89-80109; \$1.31.

Wagner: Die Meistersinger — *Overture*. Orchestra of the Swiss Romande, conducted by Hans Knappertsbusch. 12" imported record, No. LON-T5124; \$2.10.

Wagner: Die Meistersinger — *Prelude to Act III*. Berlin Philharmonic Orchestra conducted by Eugen Jochum. 12" record, No. CT-89-80111; \$1.31.

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Mary Martin Sings For You. Mary Martin (vocal), with Orchestra conducted by Lehman Engel. Four 10" records in set CMM-843; price complete with album \$4.45. (Also, CLP-ML2061; \$3.85.)

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Charlie Kunz At The Piano. Charlie Kunz (piano) with Rhythm Accompaniment. Three 10" imported records in set LON-LA84; price complete with album \$3.94.

Contents: Long Ago and Far Away; It's Love, Love, Love; I'll be Seeing You; Time Alone will Tell; A Lovely Way to Spend an Evening; Good-night Wherever You Are; I'll Walk Alone; Swinging on a Star; Shine On Victory Moon; Spring Will Be a Little Late This Year; The Echo of a Serenade; San Fernando Valley; It's Been a Long, Long Time; That Feeling in the Moonlight; The Moment I Saw You; I'll Buy That Dream; It's a Grand Night for Singing; It Might As Well be Spring.

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